SYMPHONIC BAND

FLUTES

Ann Krajnik*
Patti Pautz*
Kay Kudick
Lisa Fleck
Marjorie Kunz*
Sandy Miller
Carol Lambrecht
Karen Yelmene
Kathy Dassey
Mary Blahnik

OBOE

Rita Heyroth

BASSOON

Sue Bourgeois

Eb CLARINET

Sue Koepp*

CLARINETS

Sandy Staudinger
Heidi Berres
Mike Lambert*
Kim Kudick
Julie Kornely
Jackie Risch
Joyce Wilfert
Steve LeClair*
Liz Duthey
Cheryl Lambert
Therese Troullier
Randy Taylor
Vickie Ringmeier
Debra Hanson
Debbie Jones

ALTO CLARINET

Ann Cretton

BASS CLARINETS

Kitty Franz*
Kevin Voelker

CONTRA-BASS CLARINET

Jean Scheuer*

ALTO SAXES

Nancy Michalski*
Michelle Meyer
Caryn Armstrong
Julie Mooney
Ellen LeClair

TENOR SAXES

Pam Pautz
Ken Reedy*

BARITONE SAX

Lisa Rexses

CORNETS

Keith Voelker*
Bruce Tesarik
Marty Scheuer
Dave Dvorak*
Greg Steeber*
Dale Kornely*
Marie Mathieson
Al Siebert
Jeff Michel*

FRENCH HORNS

Mary Hlinak*
Carol Peterik*
Margaret Halada*
Mark Franz
Elizabeth Hlinak
Lisa Krueger

TROMBONES

Mike Nelson
Joe Samz*
Greg Troullier
Dan Scheuer

BARITONES

Myron Miske*
John Stangel
Jeff Krajnik
Terri Risch

STRING BASS

Lynn Hlinak

TUBA

Mike Baugniet

PERCUSSION

Glenn Nelson
Steve DuBois
Tom Wichlacz
Pete Sponholtz
Debra Rohr

*** Indicates Seniors**

Spring Band Concert

DIRECTOR

GLENN NELSON

MISHICOT HIGH SCHOOL BANDS

8:00 P. M.

WEDNESDAY, APRIL 26, 1978

CONCERT BAND

El Chaco' Concert March . . . . . Robert Logan

Caravelle . . . . . Leland Forsblad

Brian's Song . . . . . Michel LeGrand

Prelude and Allegro . . . . . Guilmant arr. Hubbell

JAZZ ENSEMBLE

Diggin' Roots . . . . . Larry Wilcox

Bubbly Music . . . . . Al Polhamous
(a spoof on a famous TV band)

Wives and Lovers . . . . . Burt Bacharach

SYMPHONIC BAND

Western One-Step . . . . . Robert Bennett
from the Suite of Old American Dances

Overture 1812 . . . . . Peter Tschaikowsky

Nadia's Theme . . . . . arr. James Burden

Armida Overture . . . . . Haydn arr. Bowles

Cake Walk . . . . . Robert Bennett
from the Suite of Old American Dances

Corsican Litany . . . . . Vaclav Nelhybel

CONCERT BAND

FLUTES

Tracy Schroeder
Tammy Kliment
Beverly LeCaptain
Cheryl Blattler
Pam Brow
Lori Jaeger
Jean Troullier
Kelly Yauger
Lynn Voelker
Marie Scheuer
Rhonda Christensen
Kris Armstrong

CLARINETS

Sue Nelson
Sue Thuermer
LeeAnn Frelich
Ann Troullier
Dawn Skubal
Laurie Siebold
Lori Doberstein
Sara Lambrecht
Mary Sosnosky
Marilee Ramesh
Joyce Patek
Jolene Ulrich
Leah Kroening

ALTO CLARINET

Linda Lambert

BASS CLARINET

Dawn Decker

OBOE

Eileen Krajnik

ALTO SAX

Bill Rexses
Todd Shebesta

TENOR SAX

Jodi Krause

CORNETS

Bruce Schmidt
Tom Krajnik
Al Krish
John Schmirpf
Connie Ulrich
Dan Finnel
Bill Beyer

FRENCH HORNS

Stacy Blizzard
Paula Rocheleau

TROMBONES

Tracy Heusterberg
Keith Koch
Francis LeCaptain

BARITONES

Sally Miske
Chris Siehr
Moira Kelley

TUBAS

Dave Scheuer
Roberta Bergin

PERCUSSION

Jane Hassemer
Myrna Krueger

JAZZ ENSEMBLE

SAXES

Nancy Michalski*
Michelle Meyer
Pam Pautz
Jean Scheuer*
Ken Reedy*
Lisa Rexses

PIANO

Sue Bourgeois

TRUMPETS

Bruce Tesarik
Keith Voelker*
Marty Scheuer
Dave Dvorak*
Greg Steeber*

ELECTRIC BASS

Myron Miske*

TROMBONES

Mike Nelson
Joe Samz*
Greg Troullier
Dan Scheuer

PERCUSSION

Glenn Nelson
Tom Wichlacz

* Indicates Seniors

PROGRAM NOTES

EL CHACO' -1950- The bright tempo and "Latin American" rhythms combined by Robert Logan give a true South American flavor to this march. El Chaco' is a military hat or shako.

CARAVELLE -1977- This is one of the numbers which the Concert Band will perform at tournament on May 13. Leland Forslad has used a strong introduction to begin this odyssey and then uses driving rhythms to lend continuity through the first and last sections. The middle section is very lyrical in nature.

PRELUDE AND ALLEGRO -1977- Alexandre Guilmant lived from 1837 to 1911. This prelude, with its flowing lyrical melody, offers no clue to the allegro which is to follow. The Allegro adds a change of speed and is much more rhythmic than the Prelude. Fred Hubbell has done an excellent job of scoring this music for modern concert band.

SUITE OF OLD AMERICAN DANCES -1950- The entire suite consists of fire movements; Cake Walk, Schottische, Western One-Step, Wallflower Waltz and Rag. We are performing three movements for tournament and will do two of them tonight. The Cake-Walk and Western One-Step are both "Old American" dances but are treated in a very untraditional manner in this number. Robert Bennett uses both syncopation and dynamic contrasts to keep the music moving and interesting.

1812 OVERTURE -1938- Peter Tschaikowsky (1840-1893) was a Russian born composer and is considered one of the Russian "Giants" in music composition. He composed this number in 1880, it is not a part of a larger work as some overtures are but rather a complete composition by itself. His music is sentimental and very melodic. The War of 1812 was a triangular affair between France, Great Britian and the United States. This selection tries to depict the feeling of war and is very emotional in character. If you allow yourself to get involved in listening you will hear the quiet before battle, the tenseness of the fighting and feel the exhilaration of winning. Also depicted are the fatigue of the soldiers, a military march, a dance which is very Russian in character and the finale, a dramatic return to Paris by the French army which includes a cannon salute. The French influence heard in this number is because Tschaikowsky visited Paris several times during his lifetime and was partial to France during the war.

ARMIDA OVERTURE -1977- A light and typically Classical overture composed by Franz Joseph Haydn in 1784 when he was 52 years of age. It was originally written for Flute, 2 Oboes, 2 Bassoons, 2 French Horns and Strings. Richard Bowles has retained the Classical style very well in this transcription of music from one of the worlds greatest composers.

CORSICAN LITANNY -1976- In the Mediterranean countries professional lamenters were hired to sing during burial ceremonies. They demonstrated the grief of the bereaved by means of loud and emotional lamentations. Corsican laments, like Corsican deaths, were divided into two types: the death by natural causes and death by murder. The latter is what this selection is based on. In it the murderer is accused and vengeance is sought because traditionally the murderer had to pay with his life. The melody is introduced mournfully, but grows steadily in passionate intensity until an astonishing climax is reached in the final menacing oath of vengeance.